# GUIDE TO THE REFURBISHED AMARAVATI GALLERY

Dr.T.S. SRIDHAR, I.A.S.,
Principal Secretary
and
R. BALASUBRAMANIAN, M.A.,
Curator, Archaeology

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**Dr.T.S.SRIDHAR, I.A.S.,**
**Principal Secretary /**
**Commissioner of Museums**
**Government Museum, Chennai - 600 008.**

## PREFACE

Government Museum, Chennai was established in the year 1851, with 1100 geological specimens. This Museum has now developed into a multipurpose museum with various sections like Archaeology, Numismatics, Anthropology, Botany, Zoology, Geology, Chemical Conservation and Children's Museum. It also includes Education, Design and Display and Chemical conservation and Research Laboratory as supporting sections. In order to preserve art, culture and natural heritage and to impart museum education throughout the state of Tamil Nadu, 20 district Museums have been established in districts. Collection, registration, preservation of objects, display, researches and publications are the major objectives of these museums.

There are ten galleries in the Archaeology section like- New Extension Gallery (stone Sculptures), Hero Stones, Inscriptions, Hindu Sculptures, Amaravati, Jain gallery, Saivite Bronzes, Vaishnavite, Jain and Buddhist bronzes, Metal-ware, Wood carvings etc.,

The World class limestone sculptures of Amaravati, Andhra Pradesh displayed in the Government Museum, Chennai since 1897, rank with the art of the great cultures of Egypt, Mesopotamia and were embedded on the walls of the Amaravati gallery. Most of the limestone sculptures were affected by salt action due to leakage and seepage in the walls of the gallery. In situ preservation has not yielded desired results. A central Government Team inspected the building of the Amereveti Gellery and gave a preliminary report to the Government. Based on the report an application was prepared and sent to Government of India, Ministry of Culture and obtained sanction of Rs.50 lakhs and Government of Tamil Nadu have given their share of Rs. 12.50 lakhs. A committee was constituted to monitor the progress of the work, consisting of The Commissioner of Museums as Chairman, Thiru R.Balasubramenian,Curator, Archaeology as Secretary, Dr.V.N.Srinivasa Desikan, Retired Asst.Director of Museums, Thiru. K.T.Narasimhan, Retired Superintending Archaeologist,Temple Survey,ASI,

Dr. T.Satyamurti, Retired Superintending Archaeologist, Chennai Circle,ASI and Thiru. Narayanan, Assistant Executive Engineer, Department of Archaeology as members. The work was entrusted to PWD.

After getting the opinion of the Technical committee works were started in April 2009. All the listed sculptures were carefully removed from their original setting, new supports and brackets erected and systematically mounted on new showcases. Labels were prepared and kept in the showcases.

On obtaining funds from Government of India, the electrification works started and metal haloid lamps were used to light the gallery. Moreover the entire hall has been air-conditioned. I wish to place on record the efforts taken by Thiru R.Balasubramanian, Curator, Archaeology Section in compiling this guide book. I also wish to acknowledge with gratitude the support given by the technical committee in aesthetically rearranging the new gallery. My thanks are also due to Thiru.G.Ramesh, Photographer for providing pictorial assistance. I am sure the refurbished gallery will provide solace and satisfaction to all lovers of Buddhist art and will be a milestone in the annals of the Government Museum, Chennai. I hope this Gulde book will help the students and researchers to understand and enrich their knowledge of the art of South India.

Chennai.
23-03-2011

T. S. Sridhar

**DR.T.S.SRIDHAR**

# INTRODUCTION

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The famous Amaravati Stupa was discovered by Colonel Mackenzie about the year 1801. In 1830 some of the sculptured slabs were brought to Masulipatnam to beeutify a pettah named efter Robertson, the District Collector. During the course of his visit to this place in 1835, Sir Frederick Adam, Governor of Madras, saw the slabs end ordered that these should be sent to Maddras to be preserved in the Museum of the Madras Literary Society. Dr.Balfour, soon after taking charge of the Madras Central Museum, began his efforts to get the slabs to Madras and the first batch arrived here in 1856 and , in 1859, most of them were sent to Her Majesty's Secretary of State for India and lodged in the India Museum. Other batches of sculptures were secured during Bidle's time end they were set up in their present location in the Museum.

Buddhism was prevalent for several centuries as a very popular religion in South India, particularly in the Andhra area. The collection of Buddhist antiquities in the Government Museum, Chennai came from over e dozen sites, most of which are in the valley of the Krishna river, and of these Amaravati is the most important.

## HISTORY OF AMARAVATI:

Amaravati occupies a preeminent position in the history of Indian Art. Beginning in 3rd Century BC the school of Amaravati Art unfolds its chapters through the sculptural wealth that once adorned the Mahachaitya, the monument of Buddhists situated in Amaravati with its history extending over a period of a millennium and a half.

## ORIGIN OF CHAITYA:

The *Mehasenghikes* probebly first settled in *Ameraveti* with an initial memorial stupa or Chaitya for their worship. There are three categories of Chaityes : *Dhatugerbha* (Conteining the relics of the Buddha), Paribojaka ( With one of the associated objects of the Buddha) and Uddesika, a memorial. The Mahacaitya in Amaravati was a Dhatugarbha containing the relic of the master from a subsequent period.

## HISTORICAL:

As on date, Amaravati, locally known as Dipaldinne or `Hill of Lamps', is a tiny town 35 km north of Guntur in Andhra Pradesh. Its antiquity dates back to the time when man was in a primitive stage of existence. Stone Age tools such as handaxes, cleavers, discoid and scrapers have been discovered in the region.

The recorded history of Amaravati begins from the time of Asoka, the famous Mauryan emperor who ruled from 272 to 235 B.C. The site hes yielded a quartzite pillar bearing an inscription of Asoka. After the decline of the Mauryas, the later Satavahanas chose Dharanikota or Dhanyakataka near Amaravati as their capital. The Satavahanas were eventually replaced by the Ikshvaku rulers. At a much later date, the Pallava kings had their capital at Dharanikota before they migrated to Kanchipuram in Tamil Nadu.

## CHAITYA AND ITS COMPONENTS:

The stupa at Amaravati is one of the biggest in South Indie. The ancient inscriptions refer to it as the Mahachaitya. It was originally mounted on a circular drum (medhi) of about 1.55 mts height and 49. 30 mts diameter, the dome or the hemispherical super structure (anda)

(42 mts. dia) crowned by a railed harmika and chatras were raised to a height of its diameter. Four platforms (7.20X2.10 mts each) called "ayaka vedikas" projected out of the drum at the cardinal directions, a characteristic architectural feature of the Andhra stupas, each carrying five free standing ayaka pillars representing the five important events in the liffe of the Buddha viz., Birth, great renunciation, Enlightenment, First Sermon and Parinirvana. Built during the time of Asoka but was extensively enlarged and embellished by later rulers. The entire monument was covered with sculptured panels made of limestone or 'Palnad marble' found in the neighbourhood. The sculptures mostly portreyed scenes from Buddhist mythology. If religious monuments are any index of the popularity and influence of a religion, Buddhism at Ameravati must indeed have been immensely popular and influential.

Buddhism built a cultural bridge between Magadha and Southern India. The sculptures to which the visitor is introduced here tells the story of this culture in terms of art motifs and forms. Men of light and learning, inspirers of art came to the South from Asoka's capital, whose influence can be seen not only in the stupas and monasteries but also by percolation in the temples of later days of the Pallavas and Cholas. As our art of medieval and recent times is a modified version of that of the classical periods, the sculptures in the Buddhist gallery and in the adjoining Hindu gallery put up in direct touch with the history of artistic development for ebout two millennia. The Ganesa figure, so familiar to us in all our temples, is a derivative of the elephant eared long nosed gana figure of early Buddhist sculptures ; similarly our goddess, Sri Devi, from a minor folk deity seeted on lotus; and the common representations of river goddesses have their precursors in primitive deities of the Buddhist folk pantheon.
Contacts with foreign lands are also indicated in the sculptures. Greek and Persien influence is involved in severel of the decorative designs such as the leaf patterns and the heavy garlands on the coping stones of the railing.
The very large Buddha from Kanchipuram and Tiruvalanchuli, which the visitor would not fail to see, is a pointer to the popularity, now forgotten, of Buddhism in the greatest of all ancient cities of Southern India, like Kanchi, Tiuvalanchuli, Cooum and Eralyur.

Presently this gallery has been refurbished with the generous fund released by the Ministry of Culture, Government of India with a grant from Government of Tamil Nedu (2008-2010). Due to water seepage in the walls of the gallery and floor, the sculptures which were embedded above three feet in the gallery were affected by salt action. Hence as a safeguard

measure, the sculptures which were embedded on the walls and lower levet were removed carefully. Small fragments have been disptayed in the wall cases, on wooden panels and they are no longer having direct contact with the wall. The sculptures are well preserved end displayed in glass fronted showcases above ground level so that viewers can enjoy the beauty and derive pleasure. The position of the railing has been changed and pleasing lights provided. The entire hall has been air-conditioned.

Of the total 299 objects in the possession of the Government Museum, Chennai, 130 sculptures are displayed in the gallery and the rest are kept in reserve display.

The jataka stories of the Buddha are selected and displayed in showcases. The railing part of the Stupa is done in the same fashion as it would heve been at site .

The fragments ere displeyed in pleesing menner in well cases. The plan of the refurbished gallery is printed for easy reference and visitors can follow and view the sculptures. An added attraction is an audio headphone facility with a running commentary.

Buddhism as an international faith of Indian origin is of interest to all enlightened persons. The literature on Buddhism is vast, but the Buddhist sculptures exhibited in the Museum gives the visitor a deeper insight into facts concerning the Buddha and his teachings than the best book can ever give. This Guide can only draw the attention to particular objects but the visitor has to seek for himself the inspiration which these sculptures were expected to give to the faithful who worshiped at the sacred spots to which the sculptures originally belonged. To others, they are full of meaning, artistically pleasing and historicalty revealing.

## CATALOGUE

Devotee

Tha figure is ovar lifa – size. It is brokan into two but now pieced together. The head and arms are brokan. The remaining portions of hands are joined over the chest and ara shown holding lotuses. The upper garment worn across the chest is elaboretely workad, the weist band decorated with circular clasp and round ends. The necklace is shown with tha larga square clasps. The inscription on the lower garments means, "Gift of ... Gotami". *It may be the life size image of a Satavahana King.*

100 BC.

Acc.No. 213

**CASING SLAB**

**CONTAINS PURNAGHATA**

Acc.No. 183

## STANDING BUDDHA

Hands and feet are broken but otherwise well preserved. The robe, with prominent folds, goes over the left shoulder. Small curls of hair are shown on the head. The nose, eyes, lips and urna (protuberance) on forehead are all clearly shown.

200-250AD

Acc.No. 163

## LION

Placed at the Gateway of the Stupa as it to guard it One side of the lion is flat

150AD

Acc No 92

## CASING SLAB

It is fortunately very well preserved and shows a typical stupa flanked by dharmacakra pillars and with a frieze on top. The stupa is surrounded by a railing. Three of its gateway, are shown The plinth, pillar, cross – bars, coping stones and guardian lions are shown clearly. A purnakalasa is shown on either side of the gateway. The drum, ayaka pillars and the casing slabs with sculptures are shown behind the rail. A harmika surmounts the dome with umbrellas at its two corners. Devas and dwarfish

yakshas adore the stupa with the offerings in the tray. The dharmacakra pillars on either side stand behind empty throne suggestive of the Buddha. Above the wheels, the dwarf and devas play on musical instruments. The frieze at the top sbows three scenes from the life of the Buddha. The scene on the right shows an empty throne surrounded by sleeping damsels, some leaning, against the musical instruments they play upon ,, which suggests the departure of Siddhartha from his home at the dead of night The central scene shows Bodhisattva seated on a throne and surrounded by Mara's daughters and hosts, one of whom on the left, raises bis hand to strike the Bodhisattva Mara stands with a club in his hand The scene on the left shows the Buddha suggested by the empty throne Below the Bodhi tree, being adored by monks, laymen and women. Between the two middle pairs of knobs are naga couples. The inscription means, "(Adoration) to Siddhartha's! Gift of coping stone to the great stupa of the Lord by the wife of the merchant Samudra, the son of the householder Samgha, living in the chief city of Puki districts and by the .... Householder Kotachandi for welfare and happiness of the world". The musical instruments such as the harp and drum , the various attitudes of the sleeping women and the playful dwarfs below the seat of the Bodhisattava in the centre are interesting

200-250 AD. Acc.No. 221

## LION

Placed at the gateway of the Stupa as if to guard it. Fully in the round.

150 AD.

Acc.No. 98

## STANDING BUDHA

Defaced and weathered more massive but generally better than the above. This is " Superior to the later ones of Ajanta"

200 – 250 A.D

Acc.No.164

## WALLCASE II

The Buddhe standing while his robe covers his entire body except the right shouAlder.

200-250AD

Acc No 38

Fragment conteining the Buddha and his disciples

200-250 AD

Acc.No 233

Fragment of pillar depicting the four Principle scenes fr the life of the Buddha

200-250 AD

Acc.No 255

Fragment containing the worship of the Buddha.

200-250 AD

Acc No 118

Slab containing the outline drawing.

200-250 AD.

Acc.No 121

Fneze containing two figures of the Buddha elternated by two Stupas

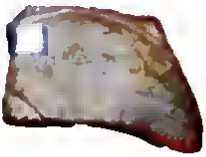
200-250 AD.

Acc.No. 227

Fregment containing the worship of the Buddha

200-250 AD.

Acc No. 119



Fregment piller prepresenting the story of Mara obstructing the feeding of the Pacceka Buddha (Khadirangara Jataka)

The sculpture represents the story of Mara obstructing the feeding of the Pacceka Buddha (Khadirangara Jataka). Once the Bodhisattva was born es e treesurer. A Pratyeka Buddhe who had just nsen from his seven days trance ceme to his house to get food. The Bodhisattava sent his men to get food for the guest.

Mara obstructed them knowing that the Pratyeke Buddha would die if he did not get food that dey. But learning this from his men, the Bodhisettva set himself for tha task and with firm resolva ovarcama. Mara and was abla to feed his guest. On the left the Bodhisattva is shown atriding on e hoodad serpent which represents the obsteclas put in his way by Mara. The kneeling adorer is Mare after his defeet, thera is another man with a steff on his shoulder with something wound round it. In the right panal tha Bodhisattve is seen hurrying with his wife to feed the pecceka Buddha.

150 AD.

Acc.No. 288.

**A MAN AND A BOY STANDING ON A BRICK PLATFORM.**

It shows a man and a boy standing on a bnck platform. The men weers a big turban and heevy ornaments. He carnes e pear shaped purse in his left hend while his right hand is pleced on the head of the boy. The boy elso wears heavy ornaments and carries e bunch of lotus flowers in his left hand.

100 BC.

Acc.No. 181

Large sized casing slab showing e five hooded serpent.

It is broken into three pieces. Shows a five headed serpent. This is one of the onginals of fiva heeded coiled snakes on the casing slabs occurring in the minieture representations of the stupa. The bottom piece shows lotuses indicating a lake the home of tha Naga.

100 AD.

Acc.No. 219

## ANCESTRAL FORM OF LATER GANESA

Garlands are supported by dwarfs. One of them has a head like that of an elephant without the trunk. (this figure is probably the ancestor of the form of Ganesa of later days)

100 BC.

Acc.No. 77

## SUBJUGATION OF NALAGIRI.

The sculpture represents the story of the taming of the fierce elephant, Nalagiri. The Buddha had a cousin called Devadatta who, impelled by sheer jealousy wanted to do away with the Buddha. Having failed in many attempts, Devadatta conspired with the palace mahouts and succeeded in letting loose the fierce elephant, Nalagiri, to attack the Buddha. But the fierceness of the animal vanished at the sight of the Buddha before whom it crouched in all humility. The sculpture shows on the left the elephant doing havoc in the street. The people on the balcony watch the scene below with sympathy. On the right, the animal is shown kneeling

before the Buddha who is represented by the flaming pillar (now broken off). Behind the Buddha's symbol are his disciples. The umbrella and architectural features such as the gateway towers and balconies are noteworthy.

150 AD.

Acc.No. 14

## EARLIEST REPRESENTATION OF SRI OR LAKSHMI

It shows a lady seated on the calyx of a lotus She draws out a flower garland from a makara's mouth. On the left, a dwarf with three knots of hair on his head supports the garlands. There is a winged lion seated on its hind legs, on the plain end. The lady wears striped drawers. A star – shaped jewel is seen on her fore- head, she is Sri or Lakshmi. (this figure is the earliest South Indian representation of the goddess)

100 BC.

Acc No 79

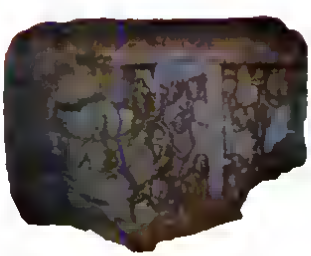
## DESCENT OF BODHISATTVA AS A WHITE ELEPHANT TO BE BORNE BY MAY

The story of the descent of the Bodhisattva as a white elephant to be born of Maya is depicted. The palanquin containing the elephant i.e, the Bodhisattva is borne by dwarfs who are carrying it form the Tushita heaven. The Bodhisattva is followed a preceded by flying devas. Above, in the semi-circular panel, the Bodhi tree is worshipped by devas. The border at the top is composed of animals

150 AD

Acc.No. 159

## BUDDHA PERFORMING MIRACLE AT SRAVASTI.

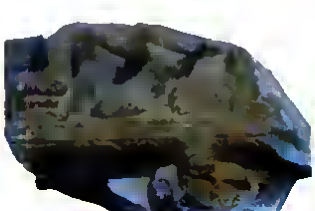


Garland borne by running yakshas. The worship of the dharmacakra is shown on the shield Above this is the worship of the stupa

150AD.

Acc No. 76

## WALL CASE III



Fragment of a casing slab representing the Buddha's first sermon in the deer park.

It contains portions of two seated persons and of a recumbent deer. The entire piece represents the Buddha's First sermon in the Deer – Park

200-250AD

Acc No. 27

Fragment containing lotus design.

200-250 AD.

Acc.No. 117

Fragment showing a dwarf feeding a curious animel.
Shows a dwarf feading a curious animal with stag's hom and lion's face beside which is seated another similar animal whose face is lost.

100 AD.

Acc.No. 258

Fragment containing the worship of the Buddha.

200-250 AD.

Acc.No. 119

Friaze showing two figures of the Buddha alternated by two stupas.

Shows two figures of the Buddha alternated with two stupas. The Inscription means " ... the venerable Bu.... disciple of the venerable Nadhasire inhabitant of Mahangana and disciple of ... "

200-250 AD.

Acc.No. 226

Fragment

150 AD.

Acc.No. 41

Fragment of a Casing Slab showing rail pattern with kudu enclosing a human haad.

100 BC.

Acc.No. 84

Fragmant of pilier showing parts of elephant, bull and two men.

100 BC.

Acc.No. 276

Fragment.

150 AD.

Acc.No. 40

Fragment.

150 AD.

Acc.No. 39

Fragment of a Casing Slab showing part of a pilaster on top of which are two recumbent winged lions placed back to back.

200-250 AD.

Acc No. 26

## FRIEZE SHOWING RAIL PATTERN AND THREE SCENES WITH INSCRIPTION

It has rail pattern end three scenes. On the right is the descent of the Bodhisattva at the centre is the stupa worship and on the left is the worship of the Dharmachakra. The inscription means, "Success! Gift of a slab at the northern gete by the young monk Vidhika , disciple of the reverend Nage, who resides at Kudura, and by his woman disciple Budharakhita and by her granddaughter Cula Budharakhita

200-250 AD. 29

Acc.No. 279

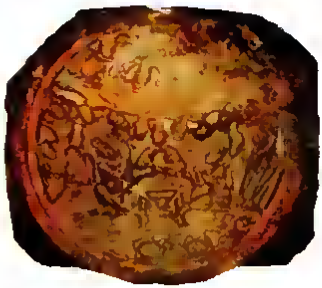
Monkey offenng honey to the Buddha

The border at the top shows lions and monkeys which represents the story of a monkey offenng honey to the Buddha. When the Buddha was away from his disciples in e forest he rested under a sal tree and was attended by an elephant Noticing this, a monkey made an offering of honey placed on a leaf to Buddha He gladly ate a portion of honey The monkey was overjoyed et this and climbed up e tree and jumped down from there, when it dies But as a reward for its service to the Buddha it was born in heaven In the border the empty throne under a tree suggests the Buddha towards which a monkey advances from the left with something in its hand Again it is shown in the right climbing up the tree. Below the half lotus are three panels over a broken circular panel both containing sculptures they depict the story of Ajatasatru's visit to the Buddha Of the three panels the one on the left shows six noblemen. The central panel shows king Ajatasatru seated on a throne with his queen in front, consulting his minister and Jivaka, his court physician, about his visit to the Buddha who was staying in the mango grove of Jivaka, The panel on the right shows elephants, horse and grooms. The broken panel below shows the empty throne at the centre suggesting the Buddha, whose disciples are seen behind. The turbaned man on the right is Ajatasatru and beside him are Jivaka and the minister. The inscription on top means , " Gift of a slab by Mala the woman disciple of the women teacher Samudiya the disciple of the worthy Punavasu learned in Vinaya (texts)

150 AD

Acc No 147

## VIDHURAPANDITA JATAKA



The Sculpture rapresents the last scena of the story of vidhura, tha wise one (Vidhurapandite Jataka).Vidhura was the minister of Dhanamjaye Kaurava, the king of Indrapresathe. Having heerd ebout Vidhura, Vimela, the queen of the Nege King, Sakka, longed to hear him preach the Dharma ot the Lew of good men. She pretended to be ill end told her husband thet only Vidhura's heart would cure her. The king not catching har meaning was worried and did not know how ha could satisfy her. Fortunately his daughter , Irandeti came to his help. She proclaimed that the wolld marry tha man who could bring Vidhura's heat. A young yaksha named Punnaka understood the task , went to Indrepresthe end won Vidhura es a prize in a geme of dice pleyed between him end Dhanamjeya. Whila returning by air, ha asked Vidhura to cling to his horse's tail, and elso tried to kill him to get hold of his heart.Vidhura, by his preaching , convertad him ultimately . Then punneke took him to Negaloka on the horsa's back, whera he preached to the king and queen. The sculpture shows Vidhure seeted on a throna in tha centre and preaching tha Dharma. The Naga King and his quaan s ara listening to him, seated on the floor. Thet the Scene tekes the places in e pleasura garden in a suggastad by tha lotus pond in tha foreground. The scene above shows the serial journey of Punnaka , on his steed followed by dwarfs. Vidhura is shown clinging to the horse's tail. The foot rests tha dress and ornaments of the Naga king and quaans ara notaworthy.

150 AD.

Acc.No. 5

## MARA IN COUNCIL

The sculpture in the broken circular panel depicts the scene of Mara in council with his sons When the Bodhisattva sat under the Bodhi tree with the firm resolve to get enlightenment, Mara , the god of Evil in Buddhism , was perturbed and wanted to discomfit the Bodhisattva He discussed his plan of attack with his four sons who, except one, agreed. They accordingly attacked the Bodhisattva but were vanquished Mara then prostrated himself before the Buddha, accepting defeat. The court of Mara is shown in the sculpture The three vertical panels below represent the story of the wicked king who chopped his infant son into bits (Culladhammapala Jataka) King Mahapratapa of Benares had a son by name Dharmapala who was the Bodhisattva or the future Buddha The queen, Chanda, was very fond of the child Once when she was fondling her child she did not accord him the usual reception. He at once ordered the execution of the baby, who he thought, would become rival in future The king's order was carried out despite the implorations of the queen She also died on the spot unable to beat the ghastly sight Here, the panel on the left shows the queen fainting at the approach of the messenger. The attendants try to protect the child The central panel shows the king forcibly dragging the child The next panel shows the king trampling upon the kind executioner who refused to kill the child, and another executioner with an axe

150AD

Acc.No 3

## RAMAGRAMA STUPA

It shows a serpent guarded stupa depicting the story of the Ramagrema stupa. One of the eight portion of the Buddha's remain was brought to Ramagrama and a stupa was raised over it. The stupa was by the side of a lake which was the abode of a Naga who was really a deva cursed to be in the form for a time. He was worshipping the stupa in order to be liberated from his present state of existence which was the result of evil deeds of former days. When Asoka came to open this stupa for the redistribution of the relics the Naga objected to It and revealed his story to the king. Though Asoka had broken open the other seven original stupa he left this stupa alone untouched for fear of offending the Naga. The drum of the stupa is encircled by three five hooded serpents. The coils are beautifully knotted. Above the harmika is a cluster of unbrellas. There is a Naga couple on either side of the stupa, the Naginis Kneeling. One of the Nagarajas wears a sacred thread and udarabandha and holds a bunch of flowers from which a bee sucks honey. The Nagaraja should belong to a much later period than the other figure. Two Nagarajas fly above.

200-250 AD.

Acc No. 182

## COPING FRAGMENT

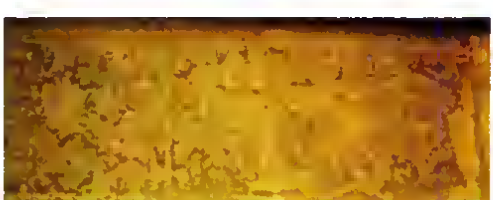
150 A D

The sculpture depicts the story of Vidhura , the wise one (Vidhurapandita Jataka). On the extreme left of the sculpture, Vidhura is shown seated. Four noblemen are taking leave of him. They are Sakka, Garuda, the Naga king and Varuna, The scene at the top shows Irandati, the daughter of Sakka, talking to Punnaka on his horse. The next scene shows Punnaka speeding on his steed. The mountain, the crosses is the Black Mountain where he later attempts to kill Vidhura. In the next scene Punnaka humes towards a gateway. King Korabba is seated with his queens and officials in the next scene, and Vidhura is taking leave of the king. The scene on the extreme right shows the yaksha's attendants flying. Then he is shown again to the left of the doorway suggesting his return journey. the next scene shows the yaksha holding Vidhura head downwards intending to hurl him down the hill which is shown behind. The scene besides its shows the yaksha end Vidhura on horses back in Nageloka. The Naga king is shown standing and adoring the sage. The inscription above means, "Coping slab, as pious offering .. . by Mahacatu, with his wife , sons end daughters."

Acc.No 123

## COPING FRAGMENT

150 A D



The story of Kavikumara (Kavikumaravadana) is represented here. King of Pancala hed two wives. Lakshana and Sudharma. The son of Lakshana succeeded his father to the throne. But the astrologers told him that the son to be born to Sudharma would be fatal enemy to him, Therefore he made arrangements to kill the boy if one were to be born to her. Sudharma , who was pregnant, naturally sought protection from the minister and when she gave birth to a son, he was hidden and a girl was presented to the ruling king who thought no more of the prediction, On the other hand , Sudharma's son , Kavikumara as growing among fishermen in all splendour. This was reported to the king. He at once sent men on horse to purse and kills the boy. The boy escaped the danger with the magic jewel given by his mother

and finally with the art of magic deceived the king and killed him. At the top left corner of the sculpture are some men on horses. They are again seen, in the centre of the panel, in great haste. The scene at the lower left corner shows a washer man with his bundle of clothes, which contains the prince. On the right the prince is running hurriedly having been released from the bundle. At the top right corner are shown some men around a corpse. This is another trick by which the prince escapes from the soldiers. The wagon-roofed huts are noteworthy. The inscription at the top means , " .. of the superintendent of the water house of the king Sri Sivamaka Sada."

Acc No. 124

**BASE PORTION OF PILLAR**

Half lotus over, a border of makaras and lions

150 AD

Acc No. 126

**CROSS BAR**

Contains lotus designs

150 AD

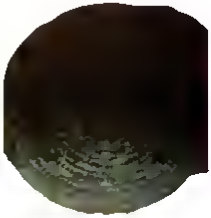
Acc No. 127

**CROSS BAR**

Contains lotus designs

150 AD

Acc No. 128



## CROSS BAR

Contains lotus designs

150 AD

Acc No 129

## PILLAR STORY OF THE BUDDHA PERFORMING A MIRACLE

150 AD

The Sculpture depicts the story of the Buddha performing a miracle The central circular panel (partly defaced) shows the mango tree with an empty throne and flaming pillar surmounted by a trisula beneath it suggesting the Buddha's presence Devotees including princesses surrounded the throne In the panel above the Buddha is in the air with flames issuing from his body and water from his feet. The Buddha is bedecked with jewels and is in the garb of a god Devotees adore him on all sides In the lower three panels A nagaraja a garuda and two great gods with umbrella above them are proceeding together. The dancing gandharavas and dwarf yaksha over a border which is composed of central foliage pattern, terminal makaras and running lion and griffin

Acc No 130

## CROSS BAR

Contains lotus designs

150 AD

Acc No 131

## CROSS BAR

**Story of the translocation of the begging bowl of the Buddha to the heaven** 150 AD

The sculpture depicts the story of the translocation of the bowl of the Buddha to heaven (Plate V) A number of gods and goddesses are shown clustering round a bowl in a try carried aloft and adored with great reverence Nagas , garudas and rakshas dance and divine damsels soar above with hands joined in adoration Acc.No.132

## CROSS BAR

Contains lotus designs

150 AD

Acc No. 133

## COPING FRAGMENT SOME SCENES FROM THE LIFE OF THE BUDDHA

Some scenes from the life of the Buddha are represented in the sculpture When the Buddha visited Kapilavastu for the first time after his enlightenment, he stayed in a grove, Suddhodana sent ten courtiers, one after the other m to ask the Buddha to come to the palace. Only the tenth courtier succeeded in bringing the Buddha to the palace while the others got converted At the palace the Buddha was saluted first by youngsters and later on by the older men In the sculptures, the most important panel is at the centre It shows the empty throne, suggesting the Buddha, surrounded by Suddhodana and his people The flying figures are the devas shown here to suggest the superhuman powers of the Buddha On knowing this fact only the elderly Sakyas bowed to the Buddha. The extreme left panel shows a storeyed mansion King Suddidhana is shown in the lower compartments despatching messengers to bring the Buddha In the left compartment, above is shown Yasodhara attended by a woman and in the right compartment, she is again shown with a man, a messenger from her father sent to persuade her to come home The next panel shows again Yasodhara seated on a wicker seat and surrounded by women who are engaged in a musical concert while another woman is coming through a gateway with a dish of good in her hand Yet Yasodhara is in a pensive mood. The lower scene to the extreme right sows the birth of Rahula preceded by the scene of the renunciation of Siddhartha, suggested by the horse coming out of a gateway Above the top right corner shows the Buddha, suggested by the throne, preaching to his first five disciples The two – storeyed pavilion , the wicker seat and flute are interesting

150AD

Acc No 134

## FRAGMENT OF PILLAR
## STORY OF MANDHATA, THE UNIVERSAL MONARCH

The sculpture depicts the story of Mandhata, the universal monarch. Through his merits Mandhata, a king of ancient India, got the seven "jewels"of an empenor , and he ruled over all the world. But he desired to enjoy the pleasures of heaven When he proceeded to go to heaven he was obstructed by the rishis and the Nagas who were subdued by Mandhata but were released on the Queen's intervention. Then, on reaching Sudharsana, the city of the gods, Mandhata was offered a half of Sakka's throe, After e long period he desired to usurp Sakka's throne which made him fall to the earth. Finally from his death – bed he conveyed to the world

his message that avariciousness should be shun The lower left compartment of the sculptures a shows Mandhata seated on a throne surrounded by his courtiers The next panel shows him with the seven "Jewels" namely, the minister, queen, prince, elephant, the horse, the gem and the wheel The next panel on the right shows him trampling over a serpent king and defying a number of rishis. The circular panel above shows him enjoying the pleasures of heavenly tree At the top he is shown sharing Sakka's throne. The rishis and the highly ornamentated pillars of the gateway are noteworthy.

150 AD

Acc.No. 135

## BASE PORTION OF ORNER PILLAR

Worship of the throne

150 AD

Acc.No. 146

## TOP PORTION OF PILLAR MONKEY OFFERING HONEY TO THE BUDDHA

The border at the top shows lions and monkeys which represents the story of a monkey offering honey to the Buddha. When the Buddha was awey from his disciples in a forest he rested under a sal tree and was attended by en elephent. Noticing this, a monkey made an offering of honey placed on e leaf to Buddha. He gladly ate e portion of honey. The monkey was overjoyed at this and climbed up a tree and jumped down from there, when it dies. But as a reward for its service to the Buddha it was born in heaven. In the border the empty throne under a tree suggests the Buddha towards which a monkey advances from the left with something in its hand. Again it is shown in the right climbing up the tree. Below the half lotus are three panels over a broken circular panel both containing sculptures. they depict the story of Ajatasatru's visit to the Buddha. Of the three panels the one on the left shows six noblemen. The central panel shows king Ajatasatru seated on a throne with his queen in front, consulting his minister and Jivaka, his court physician, about his visit to the Buddha who was staying in the mango grove of Jivaka, The panel on the right shows elephants, horse and grooms. The broken penel below shows the empty throne at the centre suggesting the Buddha, whose disciples are seen behind. The turbaned man on the right is Ajatasatru and beside him are Jivaka and the minister. The inscription on top means , " Gift of a slab by Mala the woman disciple of the women teacher Samudiya the disciple of the worthy Punevasu learned in Vinaya (texts)

150 AD

Acc No. 147

## CROSSBAR

150 AD

SOUMANASA JATAKA

The sculpture depicts the story of Soumanasa (Soumanasa Jataka). Tenu, The King of the Kurus once honoured the ascetic Maharakshita. Sometime later a follower of Maharakshita came and told the king es his own of a prophecy of maharakshita , that the king would soon have a son. The king was glad to hear the news and rewarded this sham ascetic. The king had a son, who was no other than the Bodhisattva. When the prince was only seven years old, the king of the ascetic during his absence. But the prince discovered the shallowness of the ascetic and therefore did not respect him. When the king returned this was reported to him by the ascetic. The king got angry and ordered the killing of his son. But the prince personally convinced his father about the shallowness of the ascetic and went away from the country. The king could not stop him from renouncing the world and repented much for his action. At the centre of the panel king Renu with his wife is shown honouring Maharakshita. The Scene on the top right shows the sham ascetic with curly hair busy with hatchet. The Scene to its right shows king's servants with sword in hand trying to attack the prince plying on a counch.

Acc.No. 148

## CROSSBAR

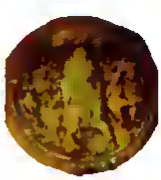
150 AD

The sculpture represents the story of the noble elephant chadanta (Chhadanta Jataka). Once the Bodhisattva was born as an elephant king with six tusks. He had two wives one of whom mistaking that her lord was partial to the other wished to be born es the queen of the king of Benares to wreak vengeance on her lord. She accordingly worshipped a Pratyeka Buddha and having starved to

death was re- born as she desired. Now remembering the resolve of her former birth she sent a hunter to procure the six tusks of the noble elephant thus to cause his death, the hunter on reeching the camp of the elephant hit him but he did not yield. So the hunter requested him to part with his tusks. The elephant consented and helped the hunter in sawing the tusks, but finally died unable to bear the pain. The hunter returned with the tusks to the queen and related to her the story of how the elephant died on hearing of the nobility and the death of her former husband the queen also died of grief. In the sculpture the lower scene depicts the sporting of the elephants in lotus pond. The wild forest is suggested by the deer on the right end a boar in the centre. On the right above the pond the royal elephant with a parasol held above him by another elephant goes to the lake with his retinue. At the top right corner is shown the elephant and below it in a pit is shown the hunter. In front of this scene, besides the tree, the elephant kneels and helps the hunter to saw its tusks. The top scene shows the hunter cerrying the tusks tied to the end of a pole. The lions on the left also suggest the forest and below them is shown the dying elephant.

Acc No. 149

## CROSS BAR
### SHOWS THE STUPA WORSHIP



Shows the stupa worship. The stupa is surmounted by a number of umbrellas. On its right are five men the two in the front row beating a drum and the two in the centre pleying on flute. On the left are six women and two men some in the attitude of adoration and others with offerings. A man and a woman are kneeling in front of the stupa.

)AD Acc No. 150

## OWER PART OF PILLAR
### STORY OF UDAYANA AND HIS QUEENS

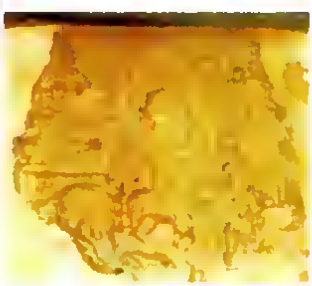
The sculpture depicts the story of and toUdayana and his queens. The broken circular panel shows and agitated scene where women are lying down.

Below, the panel on the left shows the queen Magandiye on a seat discussing The plot with her uncle, The fat man beside her. The central panel shows king Udayana rushing violently disregarding Magandiya who kneels and requests him not to go to queen Samavati's house. This is the scene in queen Magandiya's pelace, just after she had put in a snake into the king's vina. The panel on the right shows three women, watching

150 AD

Acc.No. 151

## COPING FRAGMENT
## UNIDENTIFIED SCULPTURE



Unidentified sculpture. At the top left comer is shown a king in his palace in the company of his queen, attended by a woman Below, an elephant is kneeling In the centre an elephent with a rider comes out of a city gateway and a horseman running before the horse On the right, a man is coming out of e geteway Behind him is another man holding an umbrella

150 AD Acc.No. 154

## CROSS BAR (BROKEN)
### SOME SCENES FROM THE LIFE OF THE BUDDHA

The sculpture on the border shows some scenes from the Buddha's life The panel at the top shows the devas carrying the Buddhe's turban and locks. The panel on the right shows the horse, Kanthaks proceeding out of Kapilavastu, and the Bodhisattva's presence on the horse is suggested by the umbrelle as well as by the dwarfs supporting the hoofs of the horse The panel lower down shoes

some women of rank adoring the Buddha represented by the Bodhi tree and the empty throne trisula.

150 AD

Acc No 155

**FRAGMENT OF PILLAR**
150 AD

The sculpture depicts the story of the Peacock preaching the Dharma (Mora Jataka) When Brhamadatta was king of Benares, the Bodhisattva was born as a golden peacock It could not be caught as it had a charm which protected it from snares. Khema, the wife of Brahmadatta, having dreamt that the peacock preached the Dharma wanted to hear it As nobody was able to catch the bird, she died her desire unfulfilled. After six successive kings had failed in their attempt to catch the bird,the seventh accomplished the work with the help of a hunter who by the employment of a peahen ensnared the peacock and brought it to the king Then it preached the Dharma to the king and the queen The broken circular panel at the top shows the king seated on a throne near a lotus pond, with his queens. The woman on throne is Khema who wants to hear the peacock Of the three panels below the one on the left has some mutilated figures. The panel on the right shows the king seated on a throne with this knee raised and kept in that position by means of e patta. He is minster is neat him seated on e wicker set The hunter is kneeling before the king. The central panel shows the king and the queen seated on a throne with hands in anjali pose listening to the peacock shown in front of them with its plume shown as a halo round its body Above the peacock is the hunter who has now become a monk. Acc No 158

**TOP PORTION OF PILLAR STORY OF THE DESCENT OF THE BODHISATTVA AS A WHITE ELEPHANT TO BE BORNE BY MAYA**

The story of the descent of the Bodhisattva as a white elephant to be born of Maya is depicted. The palanquin containing the elephant .i.e, the Bodhisattva is borne by dwarfs who are carrying it form the Tushita heaven. The Bodhisattva is followed a preceded by flying deves Above, in the semi-circular panel, the Bodhi tree is worshipped by devas. The border at the top is composed of animals.

150 AD

Acc.No. 159

## CASING SLAB WITH PURNAGHATA

100 A.D

ACC.NO. 190

## PART OF OLD RAILING

100 AD

The pillars and cross bars are in simple style. This may have been a portion of the hermike railing on the summit of the stupe

ACC.NO.180

## COPING FRAGMENT

150 AD.

The sculpture is unidentified. Note, the gateway, the ceremonial umbrella and mahout lying on his animal's head.

ACC NO 6

## SAKKAGAINING A NYMPH (ROHINI KHATTIVAKANNA)

150 AD

The sculpture depicts the story of sakka gaining a nymph (Rohini Khattivakanna) Once a lovely nymph was born in the heavens Four gods quarrelled to possess her Finally they went to Sakka to settle their dispute Sakka desiring to get her himself, told the gods that he would die without her Then the gods departed after presenting her to Sakka In the sculpture on the left, the four gods and the nymph are shown The next scene shows one if the gods pulling at her, The next scene shows another carrying her The scene on the right shows two of them imploring the rest to go to Sakka, The scene above shows again these four gods under the balcony of a mansion In the balcony are seated Sakka and the woman in anjali pose The gods are shown without their usual turbans to indicate that they behave like ordinary folk in the affair

ACC NO 56

## COPING FRAGMENT

150 AD

Unidentified sculpture on the left grooms and other are seated near an arched gateway, holding a discussion Beside them are horses and an elephant The mahout lies idly on his animal. On the right turbaned men are advancing with hands joined in adoration. An attendent (obliterated) holds an umbrella The trees in the background suggest a garden.

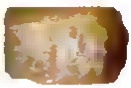
ACC NO 57

## COPING FRAGMENT

150 AD

Garlands borne by two yakshas. Interspaces are filled by representations of the worship of the stupa and of the throne with dharmacakra behind.

ACC.NO.72



## SLAB (BROKEN)

100 AD

Shows a king with his two consorts standing on a rail pattern

ACC NO 209

## KAVIKUMARA JATAKA

150 AD

The story of Kavikumera (Kavikumeravadana) is represented here. King of Pencala had two wives Lakshana and Sudharma. The son of Lakshana succeeded his father to the throne. But the astrologers told him that the son to be born to Sudharma would be fatal enemy to him, Therefore he made arrangements to kill the boy if one were to be born to her. Sudherme , who was pregnant, naturally sought protection from the minister and when she gave birth to e son, he was hidden and a girl was presented to the ruling king who thought no more of the prediction, On the other hand , Sudharma's son , Kavikumera es growing emong fishermen in all splendour. This was reported to the king. He at once sent men on horse to trace out end kill the boy.However the boy escaped the denger with the magic jewel given by his mother and finally with the art of magic deceived the king and killed him. At the top left corner of the sculpture are some men on horses. They ere again

seen, in the centre of the panel, in great hasta. The scene at the lowar left corner shows a washer man with his bundle of clothes, which contains the prince. On the right the prince is running hurriedly having been released from the bundle. At the top right corner are shown some man around a corpse. This is another trick by which the prince escapes from the soldiers The wagon-roofed huts are noteworthy. The inscription at tha top means , " .. of tha superintendent of the water house of the king Sri Sivamaka Sada."

ACC.NO. 124

## COPING FRAGMENT

150 AD.

Two yakshas thrust a flower garland into the mouth of a huge dwarf. Another yaksha pulls at the dwarfs turban behind. The bight shows three elephants supporting a tray containing a purnaghata or "Full – vase"

ACC NO 75

## SLAB

100 BC.

Shows tha feet of the Buddhe with whael mark in the centra, srivatsa flanked by svastikas on the haels, trisulas on wheel and srivatsa on toes Two standing devotees are on either side

ACC.NO. 169

Fragment shows a pillar top with figures of lions placed back to back

100 AD

ACC.NO. 277

Fragment containing the Buddha and stupa

100 AD

Acc No. 280

## FRAGMENT OF A FRIEZE:A SCENE FROM THE LIFE OF THE BUDDHA

200- 250 AD

On the night, Gautama divests himself of all princely ornaments. The Gods are carrying his headdress to their kingdom. The next panal shows a *mithuna*. The third one shows Sujata feeding the Bodhisattva. The next panel shows anothar *mithuna*. The panel on the laft shows Mara vainly taunting the Bodhisattva who is serene. Mother Earth, shown below his saat, responds to his call and is a witness to Gautama's qualifications to become a Buddha. The bullocks and the cart in the third panel are interesting.

Acc No. 114

## FRAGMENT CONTAINING FLYING DEVAS CARRY THE HEAD DRESS OF SIDDHARTHA

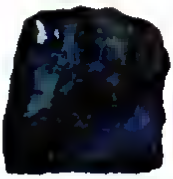
**200-250 AD**

Acc No. 43

A seated figure wearing karandamakuta in the attitude of explaining.

200-250 AD

Acc.No. 29



Dwerf dencing with left leg raised and right hand lifted

100 AD

Acc.No. 216

Dancing in ecstasy with the left leg completely folded up

100 AD

Acc No 220

Fregment of a Cesing sleb Showing e piller

100 AD

Acc No 217

## PART OF A FRIEZE DEPICTING THE STORY OF MAYA'S DREAM AND ITS INTERPRETATION

200-250 AD

The penel (broken) on the laft shows Maya reclining and the Bodhisattva in tha form of a whita alephant descending from the *Tushita* haaven to entar her womb. Tha figure at her feet is a god who guarded har dunng the period of har pregnancy. Tha Central panal shows the King in tha court discussing with his counsellors. The panel on the nght shows a *Mithune*. Acc.No. 60

Fragmant of a Pillar depicting the Story of the snake charmar and his monkay (Ahigundika Jataka)

50 AD

Acc.No. 113

Fragmant of a casing slab showing the portions of a building

100 AD

Acc.No 250

Fragment showing a building with railing and horse shoe shaped windows

100 AD

Acc.No. 259

Fragment showing a Dryad standing beneath a tree within a kudu and adorning herself with jewels

200- 250 AD

Acc.No. 106

Fragment depicting the Story of Vessentara, the gracious prince (Vessentara Jataka)

200- 250 AD

Acc.No. 115

Fragment showing the Scenes from the life of the Buddha

200- 250 AD

Acc.No. 105

Fragment showing Three nimbate Buddhas under the Bodhi tree each attended by a man.

200-250 AD

Acc No. 262

Fragment shows five Buddhas and five stupas

200-250 AD

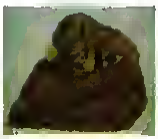
Acc.No. 264

A stupa within an enclosure is shown. Women are entering through tha arched gateways.

200- 250 AD

Acc.No 46

Fragment showing mutilated figures



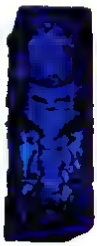
150 AD

Acc No. 289

Fragment of Dharmachakra pillar

200-250 AD

Acc No. 237



Fragment of casing slab shows a man, woman and flying deva

100 AD

Acc.No 254

Frieze depicts the story of the conversion of Nanda

150 AD

Acc No. 285

Fragment of casing slab showing story of the Ramagrama stupa

200-250 AD

Acc No. 243

Stupe slab showing Worship of the Buddha

200- 250 AD

Acc No. 225

The partly erased figure of the Buddha carved in a niche is shown standing on e full blown lotus

200-250 AD

Acc.No. 24

Fragment contains foliage and geese on lotus

200-250 AD

Acc No. 218

Fragment of pillar depicts the four principle scenes from the life of the Buddha

200-250 AD

Acc.No. 255

Frieze contains three Buddhas and three stupas

200-250 AD

Acc.No. 236

Fragment shows worn out figures of lion, bull and man

200-250AD

Acc.No. 20

Fragment contains stupas and lotuses

200 – 250 AD

Acc.No. 265

Part of a cluster of umbrellas is all that remains

100AD

Acc.No. 74

Fragment contains human figures

100 BC

Acc.No. 83

Fragment shows the top portion of a pilaster with spirited figures of lion and bull

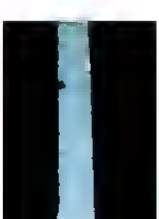
150 AD

Acc No 42

Fragment shows a haloed Buddha a flying Deva and a chauri bearer

200-250 AD

Acc.No 23



*Fragment* shows Scenes from the life of the Buddha such as the renunciation , the first sermon and the worship of the Buddha

200-250 AD

Acc No 222

Fragment shows Standing Buddha with a man on either side

200- 250 AD

Acc No. 120

## FRAGMENT STORY OF THE CONVERSION OF NANDA

200-250 AD

The lowest panel shows Nanda and his wife attended by a woman. The Buddha is seen entering the gateway. Nanda, now seen near the Buddha, hold his bowl. The next panel at the top shows the Buddha seated on a throne preaching to his followers while Nanda is grieving for his lost wife. The top panel (broken) shows Sakka seated with his wife on a throne surrounded by the nymphs whom the Buddha shows to Nanda.

Acc No. 244

Fragment of Casing Slab shows Border of running animals and trisulas

100 AD

Acc No. 260

## RAGMENT (MAHABHINISHKRAMANA)

.00 AD

The arched gateway in the sculpture indicated *Kapilavetsu*. The horse, *Kanthaka* comes out of the gateway. An umbrella is held over it by a man, suggesting the presence of the prince. The groom and the charioteer, *Channa*, are running in front of the horse. Above them are the devas who opened the gateway. There is a rail pattern below

## STONE OBJECTS

### BHATTIPROLU

Bhettiprolu is a village in the Repelle teluk of the Guntur district ebout 24 miles west by south from Mesulipatnem. There was e stupa hare of solid brick, "It wes ona of the earliest stupas where the slebs ancasing the projections at the four cardinal points elone were sculptured. A number of interesting articles were found in the stupa area during the excavation conducted by A. Rea of the Archaeological Survey of India in 1892. They include three inscribed votive caskets each containing a stone end e crystel reliquary with relics end jewels. Of these, the relics have bean given awey to the Meha Bodhi Society of Calcutta; the jewels consisting of flowers meda of thin sheets of pure gold, end beads of gold, crystal end of semi-precious stones are kept in the reserve collection. The large stone caskets ara shown in the following ordar while the smaller crystel end stona reliquaries are shown in the smell case fixed to the well. The caskets and e crystal beed ere inscribed in Brahmi charecters which differ from those of Asokan edicts. The inscriptions mention the relics of the Buddha. From the form of the scripts, the finds are deted to about the time of Asoka. (Of. Epigrephia Indica, Vol.II. pp.323-329.)

1. Casket number one – It consists of two parts, the lid and the lower part. The inscnptions on the rim of the lower part maen thet the casket had been prepared and given elong with a crystal cesket to contain some relics of the Buddha by Kure, the son of Banave; and Utare the youngest son of Pigaha.

2. Casket number two – It consists of two parts, the lid end the lower part. Of tha inscriptions on the lid, that on the centrel disc consists of 18 lines of which 11 are written lengthwise, 2 Breedthwise on the left and 5 breadthwise on the right. This inscription means that the committee (consists of) Hiranavegha, Vugalaka and others. The inscription on the rim to the left end below the cantral disc mentions the relics of the Buddhe. The inscriptions on the rim, to the right of the inscription on the central disc, read "Kuba, the acetic of the Committee," and "Buba, the son of Cheghena Utara....."

3. Casket numbar three – It also consists of two parts, tha lid end the lower part. Tha inscription on the rim of the lower part of the casket means, "By the Committee of the venereble Arahedina (wes given a casket and e box. Tha work (is) by him, by whom King kubireka, ceused the carving to be done".
   The inscription on the lid maens that the members of the guild ara Vachhe, Chaghe and others.

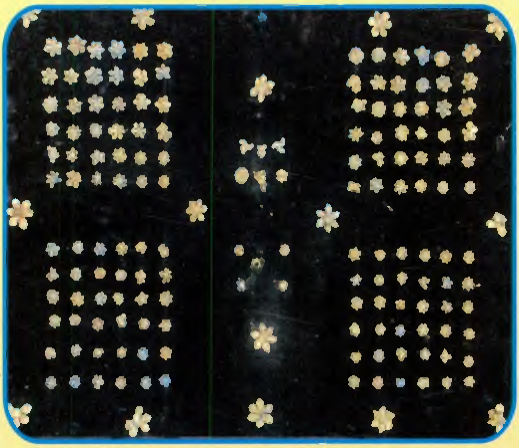
4. Hexegonel crystel piaca – The piace wes found inside one of the caskats and is now kapt in the reserve collection. It is also inscribad, the inscription meens, "……gift by the women from Nandapure end by the Sramanaras from Suvanamaha, in the Ayasakasathi gohi of Gilanakera."

**BUDDHA ERAIYUR**
**12TH CENTURY A.D**

In this seated figure the protuberance on the heed is shown as a tongue of flame which is a late feature

**BUDDHA KUVAM**
**13TH CENTURY A.D**

The features of this seated figure are of the late medieval period. This shows that Buddhism continued to exit here for long.

**STANDING BUDDHA - KANCHIPURAM**
**5TH CENTURY A.D**

This more then life size figure of the Buddha of Kenchipuram beers testimony to the wide prevalence of Buddhism in this city. The boidness of conception and the wonderful depiction of the figure is in the characteristic style of the South indian School of sculpture.